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THE SPINNER.

FROM A PAINTING BY T. W. DEWING. — DRAWN BY TH. FLEMING.

could be reproduced with advantage in a sketch. The *Study of Fish*, by John Selinger, which is suggested by the reproduction of the artist's vigorous pen-and-ink drawing at the head of this notice, was a superb piece of painting (leaving out the want of perspective in the slab on which the fish lay), but it is a characteristic representative of the ultra-realistic tendencies of the day, which, with a healthy disdain of conventionalities, deliberately ignore even the grace of line that may be had by the legitimate exercise of a very little judgment in the arrangement. If, however, arrangement and composition must lead to such glaring unnaturalness as in Mr. Rolfe's fish piece, *In a Fix*, the absence of it from Mr. Selinger's picture is a source of congratulation. Mr. E. L. Custer's *The Bossie* may also be instanced here as an example of good animal painting, which does not go beyond the study, and loses sight entirely of the fact that painting may be made the vehicle for the conveyance of ideas. It is in this last feature, indeed, that the weakness of the whole Exhibition betrays itself.

G. P. LATHROP.

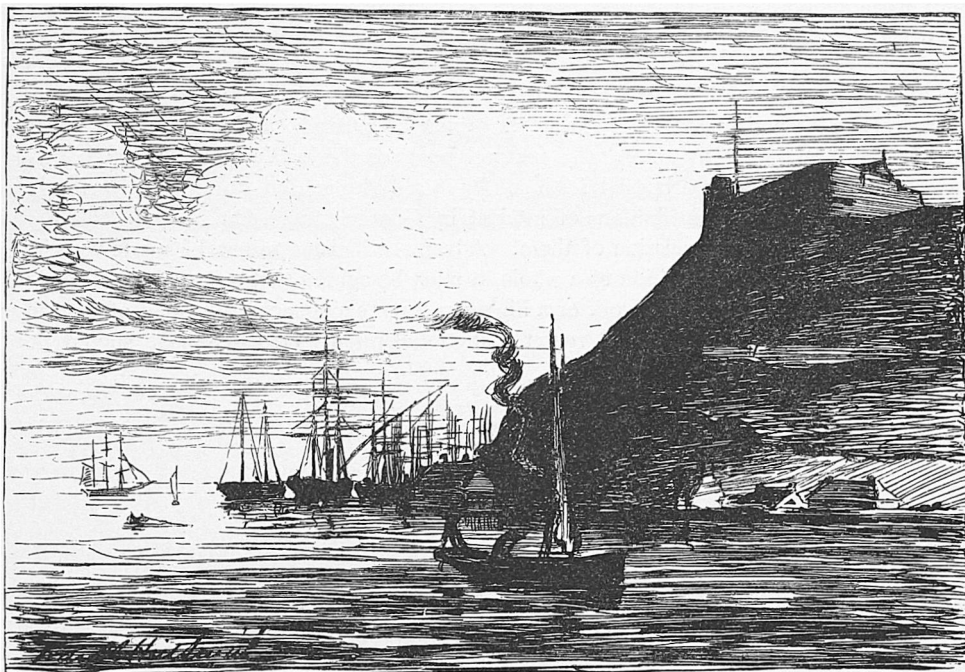
VIII.—ST. BOTOLPH CLUB, BOSTON.

FIRST EXHIBITION.

(OPENED MAY 19. CLOSED MAY 29.)

THE first semi-public exhibition of paintings and statuary at the St. Botolph Club offered, on the other hand, the spectacle of a collection in which ideas, as expressed in design, held a larger share; and, moreover, a collection in which there was hardly a single canvas that was not entitled to consideration for some degree of technical merit or of originality. There resulted a corresponding elevation of the general atmosphere, which greatly enhanced the pleasure of spectators. The greater abundance of power gathered

here was shown at once in the strength of that usually faint-hearted contingent, the works of plastic art. Besides Mr. French's purely modelled and distinctly poetic *Awakening of Endymion*, in marble, there were the bust of Alden Weir by Olin L. Warner, previously on view at the Society of American Artists Exhibition, and figured on page 258 of this REVIEW, together with some portrait medallions from the same hand, of expressive outline; a study for a statue of Lincoln, by T. H. Bart-



QUEBEC.

BY FRANK HILL SMITH. — FROM A SKETCH BY THE ARTIST.

lett, marked by quiet but penetrating characterization; a metal damaskeen plaque, by E. P. Kennard; bas-reliefs, by Theodore Baur; and a group of faience vases and plaques, by George W. Maynard and Charles Volkmar, some of which were rich and pleasing in effect. A sumptuously colored and well-designed stained-glass window, by Frank Hill Smith, from a cartoon by T. W. Dewing, which has since been placed in the house of Mr. E. Stanwood, in Brookline, for which it was painted, was likewise to be seen at the Club. The water-colors and drawings included *A Dreary Day*, by F. Hopkinson Smith, which, without being dreary, was still a skilful and pleasing production, and other pieces by Cole, Muhrman, Shirlaw, and E. C. Cabot. Among the ninety odd oil paintings were the remarkable portrait of Carolus Duran, by John S. Sargent, one of the most brilliant and meritorious of modern American portraits, and Mr. Chase's fine portrait of General Webb, both mentioned in a former number of the ART REVIEW. Mr. A. H. Thayer's *A Lady of To-day*, a simple portrait, with a contrast of a yellow rose on black velvet, and a pose somewhat constrained, but withal extremely lovely, and painted with commanding skill, gave his name a favorable introduction to Boston. Two portraits, by Mr. Ernest Longfellow, were of the best that he has exhibited; and Mr. George Fuller displayed a characteristic head, in addition to his ghostly *Gatherer of Simples*, a large picture, in a vein similar to that of *The Turkey Field*. The enumeration of the portraits would be incomplete without mention of Mr. Vinton's *T. G. Appleton* and *Mrs. Blake*. The figure of a nude woman, reclining in a subdued opulence of autumn coloring, and entitled *Indian Summer*, was the work of J. Wells Champney, — at the very antipodes of his sentimental genre pieces, having, indeed, the soft light of poetic sympathies upon it. In the modelling and in the exquisite softness of the flesh painting it was also remarkably good. Of a very different scope and quality were Mr. J. G. Brown's *Pull Away!* and *Sighting the Trawl Buoy*, the former of which was admirably drawn, while both gave keenly the zest of rough forms in strong action and under strong light, on the sea. William Sartain's *Nubian Sheik*, too dark a theme to give full play to color, yet testifying to his nice sense for that fleeting beauty, somewhat overshadowed Mr. F. D. Millet's *Café in Adrianople*, with its too American face under the turban, and rather cold use of richly tinted rugs. But the latter's *Sunday Morning* drew out willing testimony to its sweet and delicate feeling, and its sympathetic rendering of a Puritan theme. The accessory narcissuses on the table, though minute, were charmingly done. One of the most ambitious of the figure subjects was the decorative panel, by T. W. Dewing, which depicted a woman sitting before a spinning-wheel. Its whole chord of color was soothing and delightful, and the artist certainly has a claim to no little credit for effecting his decorative aim so well, and without calling in the aid of the grotesque or the bizarre. This picture, also, has by this time taken its place in Mr. Stanwood's house, for which it was painted. Mr. Shirlaw's charming little idyl, *Feeding the Doves*, likewise had a decorative value. It would be pleasant to dwell more at length on some of the excellent landscapes shown, among which Mr. R. Swain Gifford's softly brown and yellow *Dartmouth Moors (Mass.)*, a wood-cut of which will be found in this number of the REVIEW, recalled Smillie's *Cloudy Day* at the Art Club, and Mr. Frank Hill Smith's *Quebec* distinguished itself by a cool

gray harmony and a certain sombre strength of representation. Two of the most delightful were Foxcroft Cole's, — one, a scene at the Waverley Oaks, unpretentiously executed, and with the truth of values and textures in perfection, but needlessly defective in the drawing of the dead oak-boughs; the other, an exquisitely composed view on Providence River. Mr. Appleton Brown's *Noon* and *Light and Shade* would demand careful consideration in an exhaustive notice, for their strong, imaginative outreach, and calm, poetic phases of natural description. Mr. J. J. Enneking, too, is among the pastoral poets of the brush. His *November Twilight*, in which a drove of cattle going to water are bodied forth solidly in a dusky golden atmosphere, was true and pleasurable. There were other landscape contributions of interest by George Inness, Oudinot, A. P. Ryder, Chase, and others. But space forbids extended discussion of them. Adverse criticisms might be made very justly upon particulars; but, taking the St. Botolph Exhibition as a whole, it must be agreed that no previous display in Boston this season has offered so rich a store of good work or a higher average excellence. In point of quantity it of course fell far short of other exhibitions; but one must regret that so exceptional an assemblage should not have been longer accessible to connoisseurs.

G. P. LATHROP.



CATTLE, NOVEMBER TWILIGHT.

BY JOHN J. ENNEKING. — FROM A PEN-AND-INK SKETCH BY THE ARTIST.